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CATALOGUE

RICHARD PARKES BONINGTON.

b. 1801; d. 1828.

Scene on the French Coast; Early Morning.

Bequeathed by Mrs. Combe, 1893.

VIEW at low tide across a sandy shore; in the distance the sea with sailing boats to l.; in the middle distance to r. carts and figures unloading a large vessel lying on the sands; in the foreground to r. a woman and a man leading a white horse; bright morning sky, the sun near the horizon in the middle of the picture. Canvas, $20\frac{1}{2} \times 29\frac{1}{2}$ in.

Bought by Mr. Combe at a sale at Christie's about 1860.

A View in Venice.

Bequeathed by Mrs. Combe, 1893.

VIEW looking along a wide canal, with numerous gondolas, towards the lagoon; to r. is the mouth of a side canal and beyond it a *campo* upon which a market is being held; dark blue sky with heavy clouds. Panel, $11\frac{1}{4} \times 17\frac{1}{4}$ in.

This picture reflects to a marked degree the style of Eugène Delacroix, with whom Bonington, after his return from Italy, probably about 1826, shared a studio in Paris.

SIR EDWARD BURNE-JONES, Bart.

b. 1833; d. 1898.

Cabinet painted with Scenes from the Prioress's Tale of Chaucer.

Lent by Mrs. William Morris.

THE front is divided by a pilaster into two unequal panels; in the right-hand narrow panel is seen the Virgin Mary clothed in a red dress and dark blue mantle, holding an ear of wheat in her hands, advancing towards the l. over a meadow spangled with daisies; before her floats the Holy Dove; in the background is the angelic host playing upon musical instruments; at the foot of this panel is a half-length figure of Chaucer seated three-quarters to l. writing in a book.

The larger left-hand panel contains a composition of four scenes; the principal subject in the foreground shows the Virgin Mary stooping towards the l. over the boy; in her l. hand she holds the ear of corn, with her r. she places the grain on his tongue; his figure is seen at half length, bound with grave clothes, standing upright in the place of his concealment with his hands folded in prayer; above his head is a scroll inscribed O Alma redemptoris; below is a wall, with a grated door, in front of which are poppies and sunflowers with the Holy Dove hovering over them; to l. is a shield inscribed E. B. J. to W. M; to r. a *cartellino*, upon which are written the first seven lines of the introduction to the Tale. Above the principal group are three crowded scenes in the street of the Jewry; on the r. are the Jews decoying the boy into their shop; in the centre the provost on horseback followed by a long train arriving to arrest the Jews; to l. is the 'little school of Christian folk' held in an open building, with the boy, a scroll inscribed O Alma redemptoris above his head, seated amongst the scholars. Above the roofs of the town wooded hills rise to the sky, which is gilded.

The ends of the cabinet are decorated with trees standing in flowery meadows in front of backgrounds of drapery, and banderoles inscribed with the first and last lines of the Tale. Height, 7 ft. 3 in.; width, 5 ft. 1¾ in.; depth, 2 ft. 4 in.

Painted in the spring of 1858 as a wedding gift to William Morris (M. Bell, *Edward Burne-Jones*, 1892, p. 26; A. Vallance, *William Morris*, 1897, p. 51).

THE GETTY CENTER

Study of a Female Figure.

STANDING facing the spectator, clothed in voluminous draperies, in the folds of which her l. hand is concealed; her r. holds a cup. Black and white chalk on brown paper, 13¼ × 9 in.

Presented by Mr. Ingram Bywater, 1908.

This and the following nine drawings were presented by the artist to the wife of the donor.

Study of a Female Figure.

STANDING to r.; her r. hand raised to her throat; her l. rests against the post of a doorway in which she stands. Black and white chalk on brown paper, 13¼ × 6¼ in.

Presented by Mr. Ingram Bywater, 1908.

Probably a study for the figure of Danaë in *The Brazen Tower*, painted 1888.

Study of a Female Figure.

SEATED three-quarters to r., playing upon a rectangular stringed instrument held upright on her knees. Black and white chalk on brown paper, 13¼ × 9 in.

Presented by Mr. Ingram Bywater, 1908.

Slight Study of a Female Figure.

IN fluttering drapery seated to r. White and red chalk on brown paper, 9¾ × 10¾ in.

Presented by Mr. Ingram Bywater, 1908.

†

Study of a Female Figure.

SEATED on the ground in profile to l., and leaning on her l. hand. Red chalk on white paper, $6\frac{1}{2} \times 5\frac{1}{4}$ in.

Presented by Mr. Ingram Bywater, 1908.

This and the following study are for the *Mirror of Venus*, painted 1867–77 (M. Bell, *Edward Burne-Jones*, 1892, p. 56).

Study of a Female Figure.

KNEELING on the ground facing the spectator, leaning upon both hands and looking down; signed E. B. J. Red chalk on white paper, $7\frac{3}{4} \times 6\frac{3}{4}$ in.

Presented by Mr. Ingram Bywater, 1908.

Study of a Female Figure.

SEATED to l., the head bowed down resting on the hands, which are clasped on the knees. Red chalk on white paper, $7\frac{3}{4} \times 6\frac{3}{4}$ in.

Presented by Mr. Ingram Bywater, 1908.

Study of a Female Figure.

STANDING in profile to l., the hands raised covering the face. Black and red chalk on white paper, $10 \times 3\frac{1}{2}$ in.

Presented by Mr. Ingram Bywater, 1908.

Study of a Female Figure.

STANDING three-quarters to l., the r. hand holding a fold of her draperies in which the l. is concealed. Black and red chalk on white paper, $10 \times 3\frac{1}{2}$ in.

Presented by Mr. Ingram Bywater, 1908.

Study of a Female Figure.

SEATED three-quarters to r., her r. hand held before her breast, her l. holds a flowering branch upright on her knee. Red chalk on white paper, $10 \times 7\frac{1}{4}$ in.

Presented by Mr. Ingram Bywater, 1908.

CHARLES ALLSTON COLLINS.

b. 1828; d. 1873.

Portrait of William Bennett.

Bequeathed by Mrs. Combe, 1893.

SMALL three-quarters length figure seated three-quarters to l. in a crimson damask arm-chair; thin grey hair; clean-shaven face; white frilled shirt; black tie, coat, waistcoat, and trousers; both hands clasped together in his lap; dark green background, shield of arms above to l.; signed with monogram and dated 1850. Panel, $12\frac{1}{2} \times 10\frac{1}{4}$ in.

The subject was Mrs. Combe's uncle, 'a gentleman of very mature years, rich, and not inconsequently inclined to indulge the caprices of old age' (Holman Hunt, *Pre-Raphaelitism*, I, 232, where some amusing particulars are given). It was due to a suggestion made by Millais that Holman Hunt's *Converted British Family* would form a suitable present from Mr. Bennett to Mr. Combe that the picture passed into this collection.

Reproduced in Holman Hunt's *Pre-Raphaelitism*, I, 232.

Portrait of Sir John Everett Millais, Bart., P.R.A.

Purchased at Mrs. Combe's sale, 1894.

BUST slightly to r. looking at the spectator; youthful face; waving hair parted on his r.; dark coat and waistcoat open at the breast over white shirt; dark tie knotted in bow; signed and dated C. Collins, P.R.B. 1850. Black lead and bistre wash on white paper, $6\frac{1}{2} \times 5$ in.

Convent Thoughts.

Bequeathed by Mrs. Combe, 1893.

'I meditate on all Thy works; I muse on the works of Thy hands.' —*Psalm* cxliii. 5.

> Thrice blessed they, that master so their blood,
> To undergo such maiden pilgrimage.
>
> *Midsummer Night's Dream*, Act i, sc. 1.

WHOLE-LENGTH figure of a young woman, wearing a grey and white nun's dress, standing slightly to l. on a small island in a garden, comtemplating a passion-flower held in her r. hand; her l. hanging by her side holds an illuminated book; at her feet is a stream with water plants and gold fish; on either side beds of flowering plants; beyond is a lawn, a gravel path, and a laurel hedge in front of a red brick wall; cloudless blue sky above; signed with monogram. Canvas, $32\frac{1}{2} \times 22\frac{1}{2}$ in. (arched top).

Exhibited in the Royal Academy, 1851 (No. 493), along with Millais's *Return of the Dove*, in the present collection, and Holman Hunt's *Valentine rescuing Sylvia*. This was the third year in which works in the Pre-Raphaelite manner had appeared in the Exhibition and they raised a storm of criticism. Ruskin stood forth as their defender, and in a letter to the *Times*, May 13, 1851, alludes to the present picture, 'I have no particular respect for Mr. Collins's lady in white, because her sympathies are limited by a dead wall, or divided between some gold fish and a tadpole —(the latter, Mr. Collins may, perhaps, permit me to suggest *en passant*, as he is already half a frog, is rather too small for his age). But I happen to have a special acquaintance with the water-plant, *Alisma Plantago*, among which the said gold fish are swimming; and as I never saw it so thoroughly or so well drawn, I must take leave to remonstrate with you, when you say sweepingly that these men "sacrifice *truth* as well as feeling to eccentricity". For as a mere botanical study of the water-lily and *Alisma*, as well as of the common lily and several other garden flowers, this picture would be invaluable to me, and I heartily wish it were mine' (Ruskin, *Works*, edit. Cook and Wedderburn, XII, 320).

It is said that the picture was originally designed as an illustration of the Lady in Shelley's *Sensitive Plant*, but that the artist, suffering under a fancied disappointment in love, and a convert to High Church views, changed it, giving it its present significance

(Holman Hunt, *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, 1905, I, 294). Mr. Holman Hunt adds that it is marred by certain errors of proportion 'or it would have been a typical work of unforgettable account despite its puerile leading idea' (*ibid.*, II, 313).

The picture was bought from the Exhibition by Mr. Combe for £150 on the suggestion of Millais (J. G. Millais, *Life and Letters of Sir John Everett Millais*, 1905, pp. 51, 53), who foretold that 'a work so elaborately studied would always (after the present panic) command its price'. The greater part of the details of the landscape were painted in the quadrangle of the Clarendon Press.

Reproduced in Holman Hunt's *Pre-Raphaelitism*, II, 315.

DAVID COX.

b. 1783; d. 1859.

Harlech Castle, North Wales.

Bequeathed by Mrs. Combe, 1893.

IN the foreground a woman driving a pack-horse along a road which runs along the hillside; to l. rise wooded slopes; to r. are tree-tops, seen over a wall bounding the road, and beyond them the sea-shore, stretching away to the rock crowned by the castle, and the mountainous distance; stormy clouded sky; signed and dated David Cox, 1842. Water colour, $18\frac{1}{2} \times 27\frac{1}{2}$ in.

The Vale of Festiniog, Merioneth.

Bequeathed by Mrs. Combe, 1893.

VIEW from a height overlooking a broad wooded valley, through which a river flows towards a bridge in the middle distance; on the foot hills on either side are large country houses; in the foreground a large flat rock, upon which are two men; mountainous distance; blue sky with light clouds. Water colour, 8 × 11 in.

ARTHUR HUGHES.

b. 1832. Living artist.

Home from Sea.

Presented by Mr. Vernon Watney, 1908.

SCENE in a churchyard; a sailor-boy lying at full length on a grass-grown grave, his face buried in his clasped hands; behind him to l. kneels a girl dressed in deep mourning, her hands clasped before her; her hat lies on the ground in front, his, with a bundle tied up in a handkerchief, lies beside him; beyond are tombstones, behind one of which a lamb is hiding from its mother; in the background the church overgrown with ivy, and trees with distant landscape to l.; signed and dated Arthur Hughes, 1862. Panel, $19\frac{3}{4} \times 25\frac{1}{2}$ in.

Exhibited in the Royal Academy, 1863 (No. 530).

Formerly in the collection of Mr. H. R. Trist of Brighton.

The landscape painted from nature in the old churchyard of Chingford, Essex, was executed in 1856, several years before the rest of the picture was completed.

Reproduced in Holman Hunt's *Pre-Raphaelitism*, II, 332.

ALFRED WILLIAM HUNT.

b. 1830; d. 1896.

The Summit of Moel Siabod, Carnarvonshire.

Bequeathed by Mrs. Combe, 1893.

IN the foreground a precipitous mass of dark rock falling abruptly towards the l.; in the distance below, a wide valley with a castle beside a lake; beyond rise ranges of mountains bathed in sunshine and roseate mists; blue sky with light clouds. Water colour, $9 \times 6\frac{1}{4}$ in.

WILLIAM HENRY HUNT.

b. 1790; d. 1864.

Hastings from the Cliffs.

Bequeathed by Mrs. Combe, 1893.

VIEW from the summit of the cliffs east of the town and castle, which are seen in the middle of the picture; below to l. is the sea stretching away to the coast-line with Beachy Head in the distance; grey cloudy sky; signed W. Hunt. Water colour, 11 × 15 in.

WILLIAM HOLMAN HUNT.

b. 1827. Living artist.

A Converted British Family sheltering a Christian Missionary from the Persecution of the Druids.

Bequeathed by Mrs. Combe, 1893.

COMPOSITION of nine principal figures in the interior of a hut, in front of which flows a stream; in the middle of the picture the Christian priest, clothed in crimson and white vestments, is seated in a fainting posture, supported by an elderly woman dressed in blue; on the r. is a younger woman in yellow and green draperies, holding a bowl and a sponge; to l. is a girl stooping and drawing a bramble from the r. foot of the priest; to the r. of this group are two men, one clothed in skins, the other in green drapery, closing the entrance of the hut, the elder of the two peering out from a chink of the door; at their feet a boy wearing a white loin-cloth is lying on the ground listening; to the l. of the central group are two boys, one of whom holds a small cup into which the other, standing with his back to the spectator, is squeezing the juice of some grapes; he is clothed in a loin-cloth of skins with a quiver and horn slung at his waist, and is standing on tip-toe watching through the openings in the back of the hut the scene which is taking place outside; here a long procession of fanatical Druidic worshippers is seen emerging from a megalithic temple

to l. in pursuit of a second priest who is seen to r. turning to seek the shelter of the hut; landscape distance in brilliant sunlight; signed and dated W. Holman Hunt, 1850. Canvas, $43\frac{3}{4} \times 54\frac{3}{4}$ in.

Exhibited in the Royal Academy, 1850 (No. 553). After the close of the Exhibition it was, upon the suggestion of Millais, sent to Oxford to be shown to Mr. Bennett, who proposed to purchase it as a present for the husband of his niece, Mrs. Combe; it passed into Mr. Combe's collection at the cost of 160 guineas (Holman Hunt, *Pre-Raphaelitism*, I, 234–6).

The first idea of this picture was due to the Academy having set 'An Act of Mercy' as the subject for the competition for a gold medal. 'My reading had lately been somewhat extended in the early history of England, and this led me to ponder over the means of illustrating the subject from the conflicting influence going on when Druidism was established here, and the energetic Apostles of Christ came to destroy the bloody creed. As I worked out my composition, it was apparent that the regulation size of the Academy canvas would not allow me to add to the central group a margin, most precious in my eyes, on which to paint from nature the landscape outside the hut, with the shallows of the river in front, by which the openness of the homestead on this side might be justified. I therefore gave up the wish to become the foremost student of the time, and developed my plans so that the composition should have the more justice done to it' (*Pre-Raphaelitism*, I, 173). The landscape was painted in the Lea marshes (*ibid.*, I, 183). For the head of the young woman holding the bowl, Miss Siddal, the model for Millais's *Ophelia*, and afterwards the wife of D. G. Rossetti, sat. But owing to the artist's desire to give a rude character to the figure and haste to finish it, 'the head bore no resemblance to her grace and refinement' (*ibid.*, I, 199).

In some manuscript remarks on the picture sent by the painter to Mr. Combe in 1851, he calls attention to the symbolism of the vine and corn to 'exhibit the civilizing effect of the divine religion which the missionaries had taught to the occupiers of the hut', and the fishing-net 'as being suggestive of Christianity from two causes, first as being a figure under which the Christian Church is typified in the Scriptures, and again from the fact that the Druids held fish to be sacred and forbade the catching of them.

Reproduced in Holman Hunt's *Pre-Raphaelitism*, I, 194.

Miriam Wilkinson.

Bequeathed by Mrs. Combe, 1893.

An alms-taught scholar trim
Who on her happy way,
Sang to herself the morrow's hymn;
For this was Saturday.
Coventry Patmore, *Tamerton Church Tower.*

HALF-LENGTH figure of a little girl standing slightly to r. singing; brown straw hat; blue knitted woollen jacket and scarlet and white knitted woollen scarf over brown dress; her r. hand holds a book inscribed Psalms and Hymns, her l. holds the string of her satchel, which passes over her shoulder; landscape background, the sea dotted with boats in the distance; blue sky with clouds; signed with monogram and dated 1859. Panel, $13\frac{3}{4} \times 9\frac{3}{4}$ in.

According to a manuscript memorandum by Mr. Combe this picture was begun, and the landscape was painted from nature, at Fairlight near Hastings, where the artist painted *Strayed Sheep*, in 1852.

The Afterglow in Egypt.

Bequeathed by Mrs. Combe, 1893.

WHOLE-LENGTH figure of an Egyptian girl dressed in various shades of blue, with a blue and scarlet head-dress, advancing towards the spectator; on her head, supported by her l. hand is a cage containing four pigeons, one of which is stretching its neck to drink from a green vase held up in the r. hand of the girl; by her side to r. is a brown and white calf, and beyond is seen a boy, leading a white cow, fording a stream; in the distance a partly-reaped corn-field lit up by the effect of the afterglow; cloudless blue sky; signed with monogram. Canvas, $32 \times 14\frac{1}{2}$ in.

The design of this work dates from 1854, when the painter began (at Ghizeh, during his first visit to the East), the larger version of the subject now in the collection of Mr. T. Clarke (Holman Hunt, *Pre-Raphaelitism*, I, 382). The present picture, which differs from the life-sized figure in several details, notably in the introduction of the bird-cage instead of a sheaf of corn carried on the girl's head, was painted in 1860 (*ibid.*, II, 203).

Portrait of Thomas Combe.

Bequeathed by Mrs. Combe, 1893.

BUST three-quarters to l., looking at the spectator; flowing white hair and beard; dark coat; signed with monogram and dated 1860, Oxford. Red and black chalk on white paper, $27\frac{3}{4} \times 18\frac{3}{4}$ in.

Mr. Combe was born at Leicester in 1797; he first became connected with the Clarendon Press in 1837, and devoted his considerable financial ability and courageous foresight to its development, particularly by establishing the paper-mill at Wolvercot. He devoted large sums from his private fortune to building the Chapel of the Radcliffe Infirmary, 1864, and founding St. Barnabas Church, 1869. He was first introduced to Millais by Dr. Martin in 1848 (J. G. Millais, *Life and Letters of Sir John Everett Millais*, 1905, p. 43); in the following year he commissioned Millais to paint his portrait, in the present collection, and the artist came to Oxford to execute it; in 1850 when Millais and Collins were staying at Godstow and painting in Wytham Park, the acquaintance ripened into warm friendship. Mr. Combe became the purchaser, at Millais's suggestion, of Collins's *Convent Thoughts* and Holman Hunt's *Converted British Family* (J. G. Millais, *op. cit.*, p. 53, Holman Hunt, *Pre-Raphaelitism*, I, 236), and acquired the *Return of the Dove to the Ark*. The 'kindness and generosity' of Mr. and Mrs. Combe to Millais 'in his younger days, made', according to his son (*loc. cit.*), 'a deep and lasting impression upon his life;' his most interesting early letters were addressed to them. In the autumn of 1851 they visited Worcester Park Farm, where Millais, Collins, and Holman Hunt were painting, and were introduced by Millais to Holman Hunt (*Pre-Raphaelitism*, I, 301), who was at work upon the *Light of the World*, which picture was eventually added to Mr. Combe's collection. The names of Mr. and Mrs. Combe, 'two of the most unpretending servants of goodness and nobility that their generation knew,' figure conspicuously in the artist's history of *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*. Mr. Combe died in his house at the Clarendon Press, October 30, 1872.

Reproduced in Holman Hunt's *Pre-Raphaelitism*, II, 182.

Portrait of Mrs. Martha Howell Bennett Combe.

Presented by the artist, 1895.

BUST three-quarters to r.; smooth hair parted in the middle; cap of lace and ribbons; signed with monogram and dated 1861. Red and black chalk on white paper, 27 × 18½ in.

'The foster-mother of the whole parish; she knew the troubles of every house, and left neither good, bad, nor indifferent without her solid sympathy' (Holman Hunt, *Pre-Raphaelitism*, I, 312). 'The saint-like mother of all the poor in her districts' (*ibid.*, II, 380). Shortly after her husband's death Mrs. Combe presented the *Light of the World* to Keble College, and afterwards by will provided a chapel to enshrine it. In fulfilment of the wishes of her husband (*ibid.*, II, 378, 411) she bequeathed the present collection of pictures to the University. Mrs. Combe died on December 27, 1893, aged 87.

Reproduced in Holman Hunt's *Pre-Raphaelitism*, II, 183.

London Bridge at Night.

Rejoicings in honour of the Marriage of the Prince and Princess of Wales, March 10, 1863.

Bequeathed by Mrs. Combe, 1893.

THE Bridge stretching across the picture from the l. foreground into the distance, the parapet lined with masts, from which float crimson and gold banners, alternating with flaming tripods, and, near the middle, large groups of lamps; an immense crowd of vehicles and foot-passengers crossing the Bridge; amongst the figures are many recognizable as portraits, notably those of Mr. Combe, walking arm in arm with the painter (half of whose face alone is seen), on the extreme l.; Mrs. Combe, John William Millais and William Henry Millais—father and brother of Sir John Millais—together with Robert Martineau, seated in a van; and on the balcony of the Fishmongers' Hall in the r. foreground, Thomas Hughes, author of *Tom Brown's School Days*, with his daughter on his shoulder and the eldest son of Sir John Millais by his side, watching the scene; below to r., and beyond to l. is seen the river lit up by the moon, which is seen high up to r.; the rest of the sky is dark and cloudy; signed with monogram and dated 1863–6. Canvas, 25½ × 38¾ in.

The painter gives the following account of the origin of this picture: 'On the night of the marriage of the Prince and Princess

of Wales, I went to the City to see the decorations of the streets through which the Royal party had passed. . . . London Bridge was hung with masts, crimson banners surmounting the Danish insignia of the Elephant; tripod braziers and groups of statuary made up the show of welcome to the Princess on a spot full of memories of Danish exploits of ancient times, and the whole was illuminated by an effulgence of light. Being fascinated by the picturesque scene, I made sketches of it in my note-book, and the next day, feeling how inadequate lines alone were to give the effect, I recorded them with colour on a canvas. When I had completed this, the Hogarthian humour that I had seen tempted me to introduce the crowd; but to do this at all adequately grew to be an undertaking. I was led on, and felt that the months . . . would not be ill spent in perpetuating this scene of contemporary history, but the work proved to be much greater than I had anticipated. When the picture was finished I had it exhibited in a gallery in Hanover Street' (*Pre-Raphaelitism*, II, 242). He further adds an anecdote of the Prince of Wales, who immediately recognized Mr. Combe's portrait, as 'an example of the extraordinary faculty possessed by the Royal Family of remembering faces and names'.

Reproduced in Holman Hunt's *Pre-Raphaelitism*, II, 242.

The Festival of St. Swithin.

Bequeathed by Mrs. Combe, 1893.

THE greater part of the picture is occupied by the upper portion of an octagonal pigeon-house, two stories of which, surmounted by the pyramidal leaden roof, are visible; eight pigeons are upon the shelves surrounding the house, and a ninth sits all ruffled upon the roof; beyond, seen through driving rain, are houses and gardens of a suburban district; in the distance a tower to l., and tall trees; late afternoon sky, with small cumulus clouds, lit up by a gleam of sunlight; signed with monogram, and dated '66. Canvas, $28\frac{1}{2} \times 35\frac{1}{2}$ in.

Exhibited in the Royal Academy, 1867 (No. 364).

This picture was designed and begun by the artist for the benefit of his sister, a pupil who, after scarcely advancing the work, abandoned it, finding it too difficult; and it was then completed by him (*Pre-Raphaelitism*, II, 254).

Reproduced in Holman Hunt's *Pre-Raphaelitism*, II, 252.

The Plain of Esdraelon from the Heights above Nazareth.

Bequeathed by Mrs. Combe, 1893.

WIDE prospect over country cultivated in the foreground and middle distance, mountainous beyond; on a green knoll in the foreground to r. a flock of sheep and goats, the herdsman, who is seen only in half figure, piping before them; beside him to l. is a boy carrying a kid on his shoulders; blue sky with light clouds; signed with monogram. Canvas, $16 \times 29\frac{1}{2}$ in.

Exhibited in the Grosvenor Gallery, 1877.

Painted 1876, during the artist's third visit to Syria (Holman Hunt, *Pre-Raphaelitism*, II. 331).

The Sleeping City; the Cemetery of Pera, Constantinople.

Bequeathed by Mrs. Combe, 1893.

A CEMETERY amid a grove of trees; many of the gravestones surmounted by the turbans of the deceased; the foreground is carpeted with crocuses; to l. a spade in a heap of earth, cast out of a newly dug grave, round which pigeons are fluttering. Water colour, $19\frac{1}{2} \times 13\frac{3}{4}$ in.

'The drawing was made in January, 1856, but it was brought home with the lower part left blank. I took it back to the East in 1869, and have since sometimes taken the opportunity of advancing my subject a little, but until this Spring I was unable to take it in hand to finish. I promised it for exhibition to the Royal Society of Painters in Water Colours; but when the time came for delivering it up, although I had completed all the facts, I had not been able to give the complete general effect, and so after the exhibition this had to be secured by further fastidious study, and it was not really finished till September 21, 1888' (Manuscript memorandum sent by the artist to Mrs. Combe when he presented the drawing to her, 1888).

Reproduced in Holman Hunt's *Pre-Raphaelitism*, II, 84.

JOHN FREDERICK LEWIS.

b. 1805; d. 1876.

Scene in Egypt; Camels and Drivers.

Bequeathed by Mr. C. Drury E. Fortnum, 1899.

IN the foreground to l. an Arab, dressed in buff and gold with a scarlet turban, and with a gun slung at his back, standing in profile to r.; in front of him and facing the spectator stands a camel with scarlet, black, and white trappings; in the middle distance to r. another Arab advancing with two other camels; to l. a small white building with a dome, and some palm-trees; cloudless blue sky; signed J. F. L., and dated 1858. Body colours on buff paper, $19 \times 13\frac{1}{4}$ in.

Formerly in the collection of Mr. John Henderson.

SIR JOHN EVERETT MILLAIS, Bart.

b. 1829; d. 1896.

Portrait of Thomas Combe.

Bequeathed by Mrs. Combe, 1893.

SMALL three-quarters length figure seated slightly to l. in an arm-chair, looking at the spectator; white whiskers and waving hair; cream-coloured waistcoat open over white shirt; black tie knotted in bow, coat and trousers; both hands hold a tabby cat which lies asleep in his lap; dark green background, coat of arms above to l.; signed with monogram and dated 1850. Panel, $12\frac{3}{4} \times 10\frac{1}{4}$ in.

According to Mr. J. G. Millais (*Life and Letters of Sir John Everett Millais*, 1905, p. 43) this portrait was painted while the artist was staying with Mr. Combe at the Clarendon Press in 1849. It was first publicly exhibited at the Millais Exhibition in the Grosvenor Gallery, 1886.

Portrait of Charles Allston Collins.

Purchased at Mrs. Combe's sale, 1894.

BUST slightly to l. looking at the spectator; smooth hair parted on his l. side; coat and waistcoat open at breast over white shirt; dark tie knotted in bow; signed and dated John E. Millais, P.R.B., 1850. Black lead on white paper, $6\frac{1}{2} \times 5$ in.

Son of William Collins, R.A., b. 1828, allied himself in aims with Millais and Holman Hunt, and was, like them, warmly befriended by Mr. and Mrs. Combe, who purchased his picture *Convent Thoughts*, and commissioned the portrait of *Mr. Bennett*. He relinquished painting, and made some reputation as a writer. 'He was slight, with slender limbs, but erect in head and neck, and square in the shoulders; although not broad, a very proper man, having beautifully cut features, large chin, a crop of orange-coloured hair, and blue eyes that looked at a challenger without sign of quailing' (Holman Hunt, *Pre-Raphaelitism*, I, 294). Collins died in 1873.

Reproduced in Holman Hunt's *Pre-Raphaelitism*, I, 238.

The Return of the Dove to the Ark.

Bequeathed by Mrs. Combe, 1893.

THE interior of the Ark, the ground strewn with hay and straw; two whole-length figures of young women standing facing one another, and turned slightly towards the spectator; one, on the l., has long golden hair falling over her shoulders, and is dressed in peacock blue shot with green: she holds her r. hand, upon which the dove is perched, against her breast, in her l. is the green sprig; the other figure, dressed in purple with a white sleeveless overgarment, rests her l. hand on the r. forearm, and with her r. grasps the r. wrist of her fellow while she stoops to kiss the dove; dark background; signed and dated J. E. Millais, 1851. Canvas, $34 \times 21\frac{1}{2}$ (arched top).

Exhibited in the Royal Academy, 1851 (No. 651). Millais's other works in the same exhibition were *Mariana in the Moated Grange* and the *Woodman's Daughter*; Holman Hunt showed his *Valentine rescuing Sylvia*, and Collins the *Convent Thoughts* and *Portrait*

of Mr. Bennett, both in the present collection. This group of pictures produced a violent outburst of adverse criticism in the newspapers; the 'Author of Modern Painters' espoused the cause of the Pre-Raphaelite artists and wrote two letters to the *Times* in defence of their aims. In the first of these (May 13, 1851) he calls attention to the 'perfect truth, power and finish' of the white drapery of the right-hand figure, and asserts that 'as studies both of drapery and of every minor detail, there has been nothing in art so earnest and so complete . . . since the days of Albert Dürer'. But he complains 'that one cannot feel any sincere delight that Mr. Millais's "Wives of the Sons of Noah" should have escaped the Deluge'. In the second letter (May 30, 1851) he returns to this latter point, and adds 'No defence can be offered for the choice of features in the left-hand figure . . . I cannot understand how a painter so sensible of the utmost refinement of beauty in other objects should deliberately choose for his model a type far inferior to that of average humanity, and unredeemed by any expression save that of dull self-complacency. Yet, let the spectator who desires to be just turn away from this head, and contemplate rather the tender and beautiful expression of the stooping figure, and the intense harmony of colour in the exquisitely finished draperies; let him note also the ruffling of the plumage of the wearied dove, one of its feathers falling on the arm of the figure which holds it, and another to the ground, where, by the by, the hay is painted not only elaborately, but with the most perfect ease of touch and mastery of effect, especially to be observed because this freedom of execution is a modern excellence, which it has been inaccurately stated that these painters despise, but which, in reality, is one of the remarkable distinctions between their painting and that of Van Eyck or Hemling. . . . Next to this false choice of feature, and in connection with it, is to be noted the defect in the colouring of the flesh. The hands, at least in the pictures by Millais, are almost always ill painted, and the flesh tint in general is wrought out of crude purples and dusky yellows. It appears just possible that much of this evil may arise from the attempt to obtain too much transparency' (Ruskin, *Works*, edited by Cook and Wedderburn, XII, 322, 325).

The picture evidently impressed Ruskin greatly as he desired to buy it, after it had been sold to Mr. Combe (J. G. Millais, *Life and Letters of Sir John Everett Millais*, 1905, p. 50), and he returns to it again in his later notes on the Royal Academy of 1858 (*Works*, XIV, 165) to admire the painting of the straw, and again in his Academy notes of the following year (XIV, 215) to

criticize the 'violent ugliness of feature' which spoils the 'beautiful arrangement of colour' in this picture. Others besides Ruskin were anxious to possess this painting, and the artist informed Mr. Combe that there would be no difficulty in selling it for as much again as the 150 guineas which he had paid for it, as it was 'universally acknowledged to be my best work, parts of which I feel incapable of surpassing' (J. G. Millais, *op. cit.*, pp. 50, 53). Amongst the grotesque rumours about the Pre-Raphaelites and their works which became current was one, retailed by Millais in a letter to Mrs. Combe, November 22, 1851, that the painter was a Roman Catholic, and that this picture 'was emblematical of the return of all of us to that religion—a very convenient construction to put upon it!'

This work formed one of a group of pictures contributed by Millais to the Paris Exhibition of 1855, where they attracted the extreme interest of Théophile Gautier, who published an article upon them in the *Temps*.

It appears from a letter from the painter to Mr. Combe, Jan. 28, 1851 (J. G. Millais, *op. cit.*, p. 48), that the composition was at first intended to be more elaborate. 'The subject is quite new, and, I think, fortunate; it is the dove returning to the Ark with the olive-branch. I shall have three figures—Noah praying with the olive-branch in his hand, and the dove in the breast of a young girl who is looking at Noah. The other figure will be kissing the bird's breast. The background will be very novel, as I shall paint several birds and animals, one of which now forms the prey to the other.' Millais also proposed to paint for Mr. Combe a companion picture of *The Dove's First Flight*, but this project was never executed (J. G. Millais, *op. cit.*, pp. 48, 53).

Portrait of William Holman Hunt.

Bequeathed by Mrs. Combe, 1893.

Bust three-quarters to l.; long smooth hair parted on his l. side, whiskers, and moustache; striped tie; the rest of the dress slightly indicated; signed with monogram and dated 1854. Black lead with touches of water colour on white paper, 9 × 7 in.

WILLIAM HENRY MILLAIS.

b. 1828; d. 1899.

A View in Yorkshire.

Bequeathed by Mrs. Combe, 1893.

ON the l. a dark pool surrounded by limestone cliffs; to r. a gate at the entrance to a dingle between the rocks; in the foreground a rough grassy bank upon which cattle are feeding; blue sky with clouds; signed W. H. Millais. Water colour, $11\frac{3}{4} \times 18$ in.

WILLIAM MORRIS.

b. 1834; d. 1896.

Two Trial Pages of a Projected Edition of Lord Berners' Translation of Froissart.

Presented by Mrs. William Morris, 1897.

THIS sheet was printed at the Kelmscott Press in September, 1897, to preserve the designs made for the work by Morris. Into the border of the first page are introduced the arms of England, France, and the Empire; into that of the second page those of Reginald Lord Cobham, Sir Walter Manny, and Sir John Chandos. Printed on vellum, $22 \times 16\frac{3}{4}$ in.

THE walls of the Combe Room, in which the present collection is exhibited, are hung with a lacquered wall-paper with a gilded ground, printed in green with 'Sunflower' pattern designed by Morris, and manufactured by Messrs. Morris & Company.

DANTE GABRIEL ROSSETTI.

b. 1828; d. 1882.

Dante drawing an Angel on the Anniversary of Beatrice's Death.

Bequeathed by Mrs. Combe, 1893.

'In quel giorno, nel quale si compiva l'anno, che questa donna era fatta de' cittadini di vita eterna, io mi sedea in parte, nella quale ricordandomi di lei, disegnava un angelo sopra certe tavolette: e mentre io 'l disegnava, volsi gli occhi, e vidi lungo me uomini a' quali si convenia di fare onore. E' riguardavano quello ch' io facea; e secondo che mi fu detto poi, egli erano stati già alquanto anzi che io me n'accorgessi. Quando li vidi, mi levai, e salutando loro dissi: Altri era testè meco, e perciò pensava.'

Dante, *Vita Nuova*, xxxv.

COMPOSITION of four figures in the interior of a room; on the r. Dante, dressed in black, kneels, holding in his l. hand the drawing of the angel, which rests beside his painting materials on the sill of an open window; his head is turned to where, behind him, a young man, clothed principally in warm green and purple, advances, placing his l. hand on the poet's shoulder, and is restrained by an elderly man, dressed in purple with an orange-coloured hood, who grasps his right arm; to l., clasping the r. hand of the elder man is a lady wearing a dress of violet and emerald green; behind her is seen the interior of the house, with a garden through an open door beyond; through the open window to r., which is partly veiled by a bright crimson curtain, the Arno and part of the City of Florence are visible; signed with monogram and dated 1853. Water colour, $16\frac{1}{2} \times 23\frac{3}{4}$ in.

Rossetti's first design for this subject dates from 1849, and is in the form of a pen-and-ink drawing which was given by the artist to Millais (H. C. Marillier, *Dante Gabriel Rossetti*, 1899, p. 36, List No. 11). The present work was long in progress; as early as February, 1851, the artist, in a letter to Charlotte Polidori, mentions that Mr. Combe had expressed a desire to have a picture of his, and was 'greatly pleased with the subject of the present one' (W. M. Rossetti, *Family Letters of Dante Gabriel Rossetti*, II, 89). The negotiations, however, came to nothing, and in a letter to W. M. Rossetti, July 1, 1853 (*ibid.*, II, 105), Rossetti says that he had offered the picture to Mr. F. MacCracken of Belfast, who 'snatches at it' for 35

guineas. It was 'very forward' in August (II, 109), and in September, 'at last nearly done, as it ought to have been long ago' (II, 112). By this time the painter had greatly elaborated the picture, and considered that the price was absurdly under its value. Eventually, in May, 1854, it passed into Mr. MacCracken's collection, at the price of 50 guineas (*ibid.*, II, 128), and at his sale in May, 1855, Mr. Combe acquired it (H. C. Marillier, *op. cit.*, p. 43). At one time Rossetti intended to identify the lady in the picture with Gemma Donati, afterwards the wife of Dante, by placing the arms of her family on her dress, but abandoned the idea. For this figure the model was Miss Elizabeth Eleanor Siddal, who, it is said, then sat to Rossetti, whom she subsequently married, for the first time (F. G. Stephens, *Dante Gabriel Rossetti*, 1894, p. 35).

This work was the cause of Ruskin's seeking the acquaintance of the painter (W. M. Rossetti, *op. cit.*, I, 179), and it was the study of it in particular, as well as of other pictures in the present collection when in Mr. Combe's house, which inspired Burne-Jones, as an undergraduate, with the ambition to become a painter (M. Bell, *Edward Burne-Jones*, 1892, p. 17).

Exhibited at the Pre-Raphaelite Exhibition held in 1857 at 4 Russell Place, Fitzroy Square, and at the memorial exhibition at the Royal Academy, 1883, No. 362.

Reproduced in Marillier's *Rossetti*, 36, and in Stephens's *Rossetti*, 1894, 34.

Reverie.

Lent by Mrs. William Morris.

LIFE-SIZED three-quarters length figure of a lady seated three-quarters to r., the face turned towards the spectator; the head resting on the back of her l. hand, the elbow resting on the knee, her r. hand lying in her lap; russet red dress; flowering branches coming from above to l.; dark green background; inscribed on a *cartellino* in the top l. corner J. M. 1868, D. G. R. Delt. Coloured chalks on grey paper $33 \times 27\frac{3}{4}$ in.

This portrait of Mrs. William Morris has been considered as a preparatory study for the picture called *The Daydream*. A replica is in the possession of Mr. Theodore Watts-Dunton (W. M. Rossetti, *Family Letters of D. G. Rossetti*, 1895, I. 244; H. C. Marillier, *Dante Gabriel Rossetti*, 1899, p. 149, List No. 213).

Reproduced in Marillier's *Rossetti*, 150.

Proserpine: Design for a Picture.

Lent by Mrs. William Morris.

Lungi è la luce che in sù questo muro
Rifrange appena, un breve istante scorta
Del mio palazzo alla soprana porta.
Lungi quei fiori d'Enna, O lido oscuro,
Dal frutto tuo fatal che omai m'è duro.
Lungi quel cielo dal tartareo manto
Che quì mi cuopre: e lungi, ahi lungi ahi quanto
Le notti che saran dai dì che furo.

Lungi da me mi sento; e ognor sognando
Cerco e ricerco, e resto ascoltatrice;
E qualche cuore a qualche anima dice,
(Di cui mi giunge il suon da quando in quando,
Continuamente insieme sospirando,)—
'Oimè per te, Proserpina infelice!'

Afar away the light that brings cold cheer
Unto this wall,—one instant and no more
Admitted at my distant palace-door.
Afar the flowers of Enna from this drear
Dire fruit, which, tasted once, must thrall me here.
Afar those skies from this Tartarean grey
That dulls me: and afar, how far away,
The nights that shall be from the days that were.

Afar from mine own self I seem, and wing
Strange ways in thought, and listen for a sign:
And still some heart unto some soul doth pine,
(Whose sounds mine inner sense is fain to bring,
Continually together murmuring,)—
'Woe's me for thee, unhappy Proserpine!'

Rossetti, *Sonnets and Verses for his own pictures.*

LIFE-SIZED half-length figure standing in profile to l., the head turned three-quarters towards the spectator; both hands held before her, the l. grasping the wrist of the r., which holds a pomegranate; bluish grey draperies; in the background a shadowy wall with a sharply-defined patch of brightness representing a glimpse of light from the upper world; inscribed Proserpina, signed with monogram, and dated 1871. Coloured chalks on grey paper, 39 × 19½ in.

The first study, the head being a portrait of Mrs. William Morris, from which the artist subsequently elaborated two well-

known oil-pictures, one in the collection of Mr. Charles Butler, the other in that of Mr. W. Graham Robertson, as well as several uncompleted paintings of this subject (W. M. Rossetti, *Family Letters of D. G. Rossetti*, I. 245, 325; H. C. Marillier, *Dante Gabriel Rossetti*, pp. 63, 170, 172; List Nos. 244, 253, 254, 260, 261).

Perlascura.

Lent by Mrs. William Morris.

HEAD of a lady, with masses of dark hair, almost in profile to r.; vignetted at the shoulders with no drapery indicated; signed with monogram and dated 1871. Coloured chalks on grey paper, 22¼ × 17 in.

Portrait-study of the head of Mrs. William Morris (H. C. Marillier, *Dante Gabriel Rossetti*, 1899, p. 165, List No. 246).

The Daydream: Cartoon for a Picture.

Lent by Mrs. William Morris.

The thronged boughs of the shadowy sycamore
Still bear young leaflets half the summer through;
From when the robin 'gainst the unhidden blue
Perched dark, till now, deep in the leafy core,
The embowered throstle's urgent wood-notes soar
Through summer silence. Still the leaves come new;
Yet never rosy-sheathed as those which drew
Their spiral tongues from spring-buds heretofore.

Within the branching shade of Reverie
Dreams even may spring till autumn; yet none be
Like woman's budding day-dream spirit-fann'd.
Lo! tow'rd deep skies, not deeper than her look,
She dreams; till now on her forgotten book
Drops the forgotten blossom from her hand.

Rossetti, *Sonnets and Verses for his own pictures.*

LIFE-SIZED three-quarters length figure of a lady seated to l. in the branches of a tree, the head turned three-quarters towards the spectator; her r. hand holds a bough of the tree, her l. holds a white convolvulus and rests on an open book lying in her lap. Coloured chalks on grey paper, the head

and hands highly finished, the dress and tree slightly indicated in monochrome, 41 × 29¾ in.

Portrait-study of Mrs. William Morris for the picture, a whole-length figure, completed in 1880, in the Ionides Collection, Victoria and Albert Museum. The first conception of the subject dates from 1872; and the present design appears to be that which Rossetti on September 25 of that year requested to have sent to him at Kelmscott Manor (W. M. Rossetti, *Family Letters of D. G. Rossetti*, II, 260). Mr. Marillier attributes it to 1878; it is not dated; it was at first called by the artist *Monna Primavera* or *Vanna Primavera*. The artist says in a letter to his mother, July, 1880, that he had great difficulty in making the head in the picture as good as in this cartoon (W. M. Rossetti, *op. cit.*, II, 363. H. C. Marillier, *Dante Gabriel Rossetti*, pp. 169, 199, List No. 297).

WILLIAM BELL SCOTT.

b. 1811; d. 1890.

The Grave of John Keats in the Protestant Cemetery at Rome.

Presented by Miss Alice Boyd, 1893.

A slope of green access
Where, like an infant's smile, over the dead,
A light of laughing flowers along the grass is spread.

And gray walls moulder round, on which dull Time
Feeds, like slow fire upon a hoary brand;
And one keen pyramid with wedge sublime,
Pavilioning the dust of him who planned
This refuge for his memory, doth stand
Like flame transformed to marble; and beneath,
A field is spread, on which a newer band
Have pitched in Heaven's smile their camp of death.

Shelley, *Adonais*, xlix–l.

THE old Protestant burial-ground; in the foreground the grave of Keats with scarlet poppies and white jasmine in bloom upon it; in the background the walls of Rome, the pyramid of Caius Cestius to r.; blue sky with clouds; signed and dated W. B. S., Rome, June, 1873. Canvas, 18½ × 12½ in.

The Grave of Percy Bysshe Shelley in the Protestant Cemetery at Rome.

Presented by Miss Alice Boyd, 1893.

VIEW looking along a path in the cemetery, to r. the grave of Shelley in the shade of some tall cypresses under a wall; at the foot of the grave a clump of acanthus in flower; in the distance to l. the pyramid of Caius Cestius; blue sky with clouds; signed and dated W. B. Scott, Rome, June, 1873. Canvas, $18\frac{1}{2} \times 12\frac{3}{4}$ in.

Etched by Arthur Evershed for Mr. H. Buxton Forman's edition of Shelley's *Works*, 1877.

THOMAS WOOLNER.

b. 1825; d. 1892.

Bust of Thomas Combe.

Bequeathed by Mrs. Combe, 1893.

FLOWING hair and beard; drapery round shoulders.

Inscribed with the name of the subject, and the date, 1863, and signed T. Woolner, Sc. London. White marble, height $25\frac{1}{2}$ in., width 15 in.

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